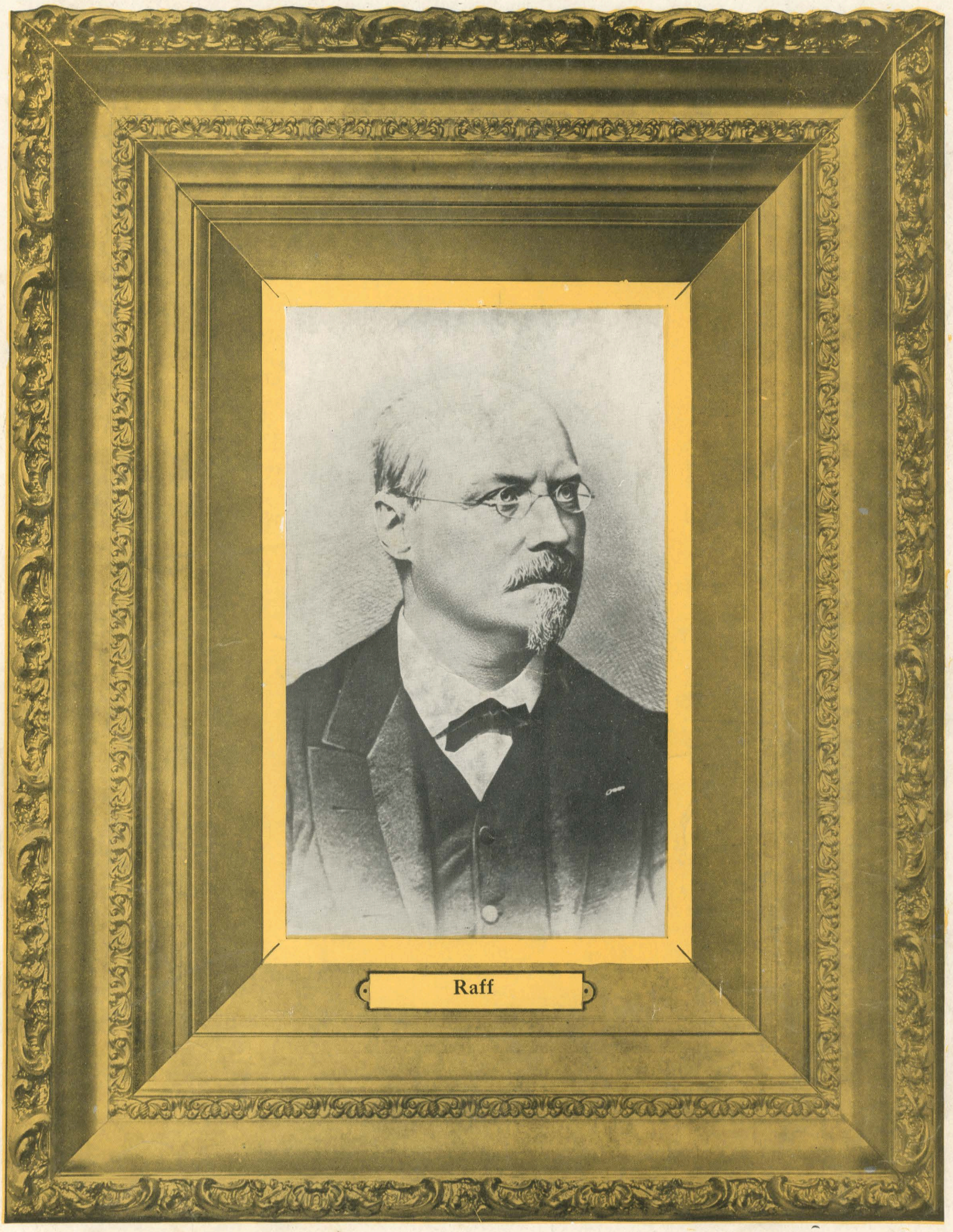

Raff

CLASSIC AND ROMANTIC SERIES

ART PUBLICATION SOCIETY
Musicians' Text Books
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704--ETUDE MELODIQUE

Selected Edition
Progressive Series
ART PUBLICATION SOCIETY, SAINT LOUIS, MO. U.S.A. PUBLISHERS MUSICIANS' TEXT BOOKS
PIANO Grade IV—A

ETUDE MELODIQUE.

BIOGRAPHICAL SKETCH—JOSEPH JOACHIM RAFF.

Born at Lachem, on Lake Zurich, 1822.
Died at Frankfort, in 1882.

JOSEPH JOACHIM RAFF was one of the most distinguished composers of modern times. He started life as a student of Philology and Philosophy in the Jesuit Lyceum at Schwyz, and afterwards became a teacher of these sciences. At the same time he was also devoting much attention to learning the Piano, Violin and Organ, and pursuing his work in the theory of composition.

The title of this delightful little piece, "Melodic Study," is sufficient to give the key to its interpretation. The melody should "sing out," and be always clearly defined. We do not care to fasten a story to this piece, but let the music tell its own story, which it will do if properly interpreted; one should simply riot in its melodic luxuriance.

Upon the recommendation of Mendelssohn, to whom he had sent some of his compositions and who aided him in finding a publisher, he decided to devote himself entirely to the pursuit of music. He was also fortunate enough to have the assistance of Hans von Buelow, Franz Liszt and other musical celebrities. After accompanying Liszt on some of his concert trips, Raff, finally, at the latter's invitation, settled in Weimar, where he had leisure to devote himself to his art and where he completed a list of his best compositions. After leaving Weimar in 1856 he settled in Wiesbaden, where he lived highly distinguished as a teacher and musician. He has written in all the different styles of music with distinguished success. Among the greatest of his compositions may be mentioned "Forest Symphony," "Leonore Symphony" and the festival overture, "A Mighty Fortress." Besides these, he has written a great quantity of songs, piano pieces, quartettes, concertos, etc., to the number of over two hundred.

His music is distinguished by melodic richness, modern harmonies, very skillful handling of his material, and great beauty and tenderness in the expression of his ideas. He was a man of great learning on one occasion having delivered a speech in Latin. but Owing to his lack of financial resources he ha published a few pieces which are not up to the standard of his best work. Among his compositions is "La Fileuse," for Piano, which is one of the most beautiful pieces ever written for the instrument and which has had a tremendous vogue.

FORM ANALYSIS.

This very beautiful composition is in large three-part song-form, with a long and elaborate coda.

Introduction 2 measures.
First Part. First period, ending in the key of the mediant (3-18).
Middle Part. Phrase structure (19-40).
Third Part. First period repeated (41-61).
Coda (62-88).

The motives during the phrase development are from the main theme rhythmically, but in inverted order; the entire passage is then built up by a sequence or repetition of measures 19, 20, 21, 22—measures 27, 28, repeat measures 25, 26 (of course in a different key each time); measures 29, 30, 31, utilize the peculiar harmonic motive of measure 25, and finally a long passage of triplets (taken from the accompaniment) bring the piece to the repetition of the main theme at measure 41. The main theme differs from its first form; it ends here in the key of the tonic, and is five measures longer, having been extended by repetition of the motives beginning at measure 57, and by the insertion of the motives from the middle part, and a coda-like ending at measure 61. The main theme starts again in the left hand at measure 62, using only the first motive, however, and goes as a thematic development to measure 70, when this part is repeated, with a slightly different ending at measure 77, to give a fresh opportunity for further development of motives from the main theme and accompaniment to form the end of the coda.

The piece is especially instructive in its use of cadences. It shows how in the hands of a master, such as Raff was, a piece can keep going and use small means to accomplish big results.

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The ascending sequences of the melody must be played gradually crescendo up to measure six, to fall away again up to measure 10. The repetition of this period demands more contrast than at its first appearance. The following sequence or phrase is gradually "worked up" to "F," culminating in the parallel passages beginning at measure 36; at measure 39 the decrescendo begins, and measure 41 brings the main theme in again. The sequences beginning at measure 57 are played crescendo and finally in measure 60 diminuendo, accompanied by a slight "ritenuto" (which means suddenly held back, not retarded gradually).

Beginning at measure 62 the motives from the main theme,—falling first in the left hand, and at measure 64 in the right hand, must be carefully brought out by pressure touch. The marks of expression will give full particulars as to the rest of the piece.

Count four in this piece.

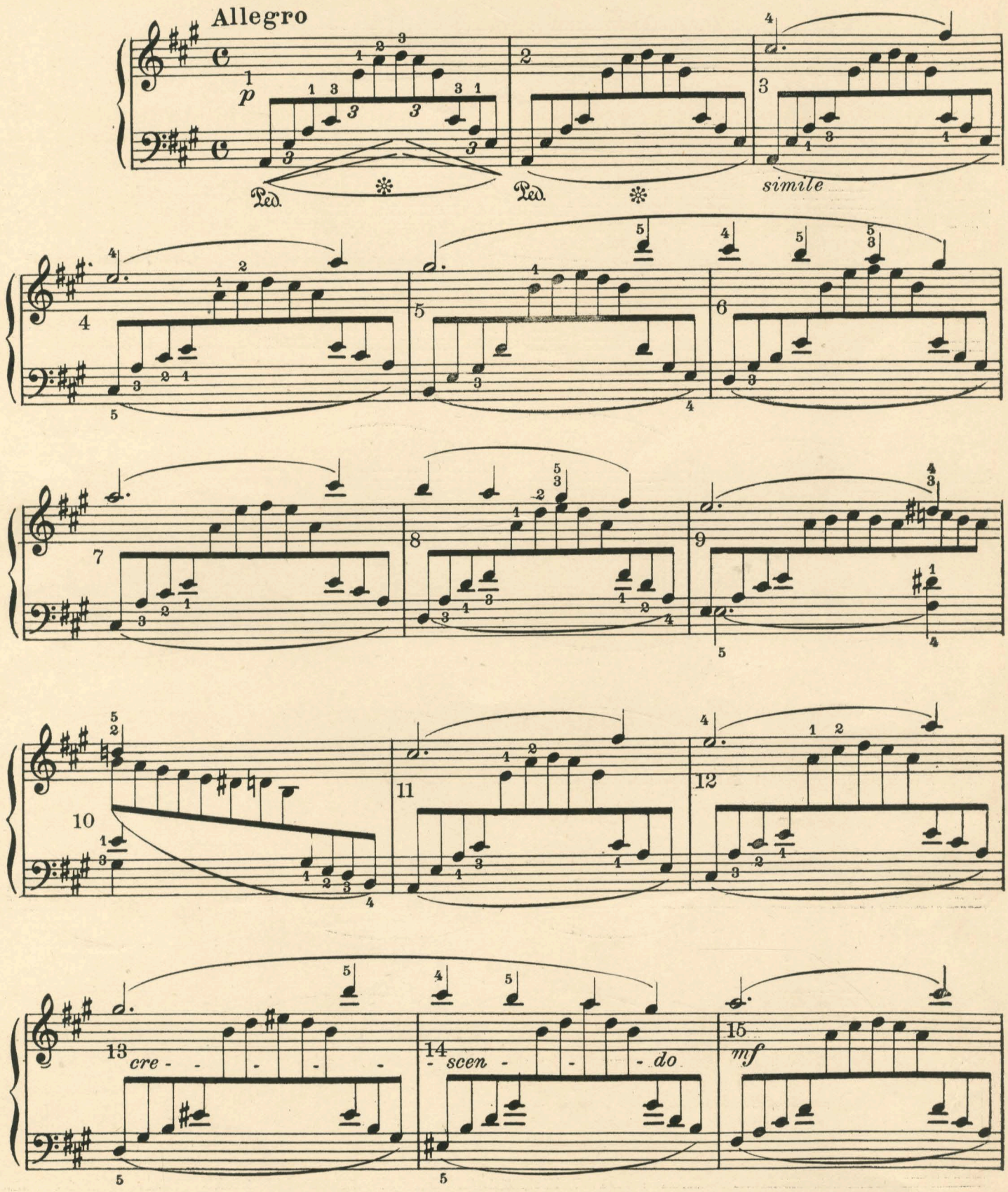
Play the arpeggios forming the accompaniment crescendo upwards, diminuendo downwards, always softer than the melody, and with the leggiero legato touch. The melody must be played with the pressure touch and stand out strong and firm, especially so in the medium register (as in measure 62 and the following).

The pedals should generally be applied to each half measure, but not held through any changing harmonies, as a rule.

Review and APPLY constantly your rules of interpretation regarding long notes, dissonances, (measures 33 and 35), parallel melodies, sequences (imitations), slurs and all others. The parallel passages in measures 31 to 40 must be played leggiero in the right hand and with touch by stroke in the left hand to render them perfectly clear, and the different melodies in measures 57, 58, 59, 60 must all be brought out. Do not lose the triplet rhythm anywhere throughout the piece.

ETUDE MELODIQUE.

Revised and fingered by
FREDERIC LILLEBRIDGE.

J. RAFF.

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16 17 18 19

20 21 22 23

24 25 26 27

28 29 *cre - scen - do* 30 31

32 *f* 33 34 35

36 37 38 39 *decre*

scendo *poco* *rit.* 40 *a tempo* *p* 41 42 43

44 45 46 47

48 49 50 51

52 53 54 55 *f*

56

57

58

59

un poco rit.

60

a tempo

61

p

62

marc

63

64

65

66

marc

Ped.

67

68

69

70

marc

71

72 73 74 *marc* 75

Ped. ✻

76 77 78

p sempre

79 80 81

8

82 83 84

85 86 87 88

r.h. *l.h.*

Ped. *l.h.* ✻

QUESTIONS TO RAFF'S "ETUDE MELODIQUE."

1. What is a sequence? Give an illustration of a melodic sequence on the staff below.

2. In playing two similar passages, how would you "contrast" them?

3. Write in the staff below a motive from the left hand part followed by the same or a similar motive from the right hand part.

4. Why have we recommended you to play the ascending passages crescendo and the descending passages diminuendo?

5. Write one measure of the accompaniment showing how the arpeggio is divided into triplets by breaking the long bar that connects the notes in such a way that each group of three notes will be divided off by itself in the staff below.

6. In the staff below write the three different forms of rhythms in which it is useful to practice triplets.

7. What are the peculiar musical characteristics to this piece?

8. When was Joachim Raff born and when did he die?

9. For what is his music distinguished?

10. Indicate, without looking at our form-analysis, where the first period begins and ends, and divide it into phrases and sections; do this by numbered measures.

For Teacher's Record

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